

taj je utjecaj znatno smanjen nakon 1989. u kontekstu političkih promjena i novih političko-ekonomskih trendova u nanovo ujedinjenom gradu.

Iako u domaćim humanističkim znanostima postoje istraživanja koja se jasnije fokusiraju na tematiku okoliša (primjerice u okviru višegodišnjega i interdisciplinarnog projekta o hrvatskim povijesnim višegraničjima, *Triplex Confinium*), tekstovi u zborniku poticajni su za nove pristupe istraživanju i promišljanju upravo naših urbanih krajolika i promjena u njima. Urbane zelene površine još su uvijek dominantno tema povjesničara umjetnosti i arhitekata, agronoma i šumara. To se vidjelo i kroz, na početku spomenutu, konferenciju “Zelenilo grada Zagreba”, gdje su izlaganja bila vrlo specijalistička, te je tako ostao dojam fragmentarnosti znanja o urbanom ekosistemu, umjesto da se razvije potencijal integriranja svih tih posebnih disciplinarnih znanja i pristupa. Drugi komentar konferencije, opet potaknut tekstovima iz zbornika, jest da u domaćim istraživanjima u navedenim disciplinama znatno izostaje kritička analiza koja bi fenomen zelenila smjestila i u okvir političkoga – legislative i upravljanja. Konačno, dobrodošla bi bila i sustavna dijakronijska i komparativna perspektiva istraživanja koja bi nas uputila u promjenjive diskurse o prirodi, zelenilu, rekreaciji, zdravlju, modernosti, identitetu, konzumaciji i produkciji hrane, također i u promjenjive urbanističke, arhitektonske i krajobrazne trendove te u promjenjive modele upravljanja. U mnogima od tih istraživačkih niša ima još dosta prostora za studije koje bi proizašle iz teorijskih i metodoloških pristupa etnologije i kulturne antropologije.

Valentina Gulin Zrnić

Suzana Marjanić and Antonija Zaradija Kiš, eds.:

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Književna životinja. Kulturni bestijarij, II. dio (*Literary Animals. Cultural Bestiary, Part II*) develops one of the sections of the first book edited by Suzana Marjanić and Antonija Zaradija Kiš: *Kulturni bestijarij* (*Cultural Bestiary*). Taking the theme of *Literary animals* from *Cultural Bestiary*, it focuses in on the theme of animals in literature and art, where it covers the place and role of animals in mythological stories, folklore, legends, literary works, and children's stories, as well as in art works, and film. The book is divided into eight sections, where each section covers a different time period or genre. Thus, it offers: *Mythical and*

ethno literary animals (10 chapters); *Medieval and humanist literary animals* (7 chapters); *Renaissance, mannerist and baroque literary animals* (6 chapters); *Contemporary literary animals* (8 chapters); *Fantastic literary animals* (2 chapters); *Children's' literary zoo* (3 chapters); *Philosophical literary animals: zooethics* (2 chapters); and *The life of animals through literature* (10 chapters).

With its 48 chapters, it offers an almost encyclopaedic insight into the role and place that animals have in the authors' imaginations in poetry, prose and song-writing, and also in the imagination of artists. There are texts that offer an analysis of the place of frogs and toads in Lithuanian folk tales as well as in the Croatian version of *Kvaresimal* and in the tales about witches and witchcraft in eastern Slavonia. Other texts include the treatment of knightly animals (horses, falcons and whippets) in epic decasyllabic poems; the role that sheep have in Fučić's *Apsyrtides* and the Cres – Lošinj archipelago; and the place of tiny beasts (e.g. bees, worms, fleas, lice) in renaissance literature. Furthermore, there are accounts of how animals were used in Croatian glagolitic medical recipe books; the role of birds in medieval poetry, books and the Bible; the place of donkeys in Croatian literary culture in the early modern age; and an in-depth analysis of the raven in literature from the Bible to Poe's writing. The authors of these texts take a wide range of analytical perspectives: from depth psychology to semantics, and even give the animals their own voice, such as in Tucak's text about bees. With so many species included, *Literary Animals* offers really something for anyone interested in human-animal relations, but it is not just for readers who are interested in animals or how a particular species has been presented in human literary works. Although the authors of these texts place their main focus on specific animal species, a number of them draw out the historical context of such literary works and offer an account of why certain animals captured a particular author's imagination at a particular time. Thus, I think, this will also be a very interesting read for those who have an interest in specific writers, and especially for those who have an interest in specific literary periods in Croatian history.

In their introduction, the editors state that they see *Literary Animals* as sitting on the intersection between traditional and critical animal studies (p. 14). And by positioning it there for the reader, they have managed to highlight the presence of a pressing question that ought to be further considered by all disciplines in the humanities and social sciences that have an interest in human-animal relations. Recently, especially within anthropology, there has been a suggestion to move away from "traditional" analyses of human-animal relations that focus solely on the symbolic role that non-human animals have in shaping human social life. Although this line of argument has many qualities to it, particularly in terms of sensitising scholars about considering non-human animals as social beings in their own right, one of the values of *Literary Animals* is that it presents a caveat

to readers. It warns them not to be too hasty in moving away from analyses of the symbolic role that non-human animals have, and have had, in human social life. By offering the insight that it does into the myriad different ways in which non-human animals have captured human imagination, *Literary Animals* serves to remind us of the significance that non-human animals have in organising human social relations, both in our time and in the past. This is particularly evident in those chapters that consider a specific species, where, from a number of different theoretical perspectives, the authors outline the qualities that we, as humans, have given them. It is interesting to observe how some species have been given qualities shared by humans, that stretch across national and historical borders, and also how others in similar cultural contexts have been given different attributes by different authors. Building on this, the knowledge that *Literary Animals* offers about such a wide range of species provides scholars interested in human-animal relations with a much greater awareness about the explicit characteristics that are given to a particular species by humans. In this sense, it provides further insight into the 'cultural baggage' that humans bring with them in their interaction with non-human animals. As a result, I would suggest that *Literary Animals* demonstrates how analyses of the symbolic role of animals in human social life do not have to stand in opposition to current calls in scholarship on human-animal relations to analytically approach animals as social beings, but instead can very ably complement them.

Although, at the outset, some readers might feel initially daunted by the size of *Literary Animals*, I am certain that for many this will prove to be a breath of fresh air. Nowadays it is difficult to find books of this depth and detail being published, where one can really get one's teeth into a topic or theme that has been covered in such a comprehensive way. Indeed, its achievement is that as a reader one ends up wanting to know more, and due to the depth of the authors' knowledge of their topics one is left with the impression that each chapter is an invitation for the reader to dive into a whole new story. What furthers the impression that it is the product of much thoughtfulness on the part of the editors are features that might be easily overlooked, such as the use of key animals instead of key words, the colourful illustrations throughout the book, and the thought-provoking quotes that precede each chapter.

The only thing that struck a chord of melancholy in me whilst reading this book was a constant awareness that so many who would be interested in reading it will not be able to because of the language barrier. Whilst, clearly, its translation would be a mammoth undertaking at so many levels, one cannot help but think that it is a loss to the field of human-animal studies at global level that *Literary Animals* is not available to scholars in other languages.

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